Ways Of Curating Hans Ulrich Obrist Pdf

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Mondialité Hans Ulrich Obrist 2018-03 In our current moment, there is much to remind one of the international debates swirling around cosmopolitanism at the beginning of the 20th century. Today, homogenizing forces are leading to extinctions, both through environmental degradation and the disappearance of cultural phenomena, yet at the same time, to refuse the forces of globalization risks returning to dangerous forms of neo-localism and neo-nationalism. Returning to a key creative thinker of our time, the exhibition proposes the importance of a nuanced version of global dialogue, now more than ever. Mondialité will feature visual artworks and environments, documentary film and songs, dramaturgical structures and archival material. Building on the experimental projects that Obrist curated and Raza co-created dramaturgies for, Solaris Chronicles and A stroll through a fun palace, the book will unfold in time as well as expand across space.

Curating in the 21st Century Gavin Wade 2001

Ai Weiwei Speaks Hans Ulrich Obrist 2011-05-26 'If artists betray the social conscience and the basic principles of being human, where does art stand then?' Ai Weiwei - artist, architect, curator, publisher, poet and urbanist - extended the notion of art and is one of the world's most significant creative and cultural figures. In this series of interviews, conducted over several years with the curator Hans Ulrich Obrist, he discusses the many dimensions of his artistic life, ranging over subjects including ceramics, blogging, nature, philosophy and the myriad influences that have fed into his work. He also talks candidly about his father, his childhood spent in exile and his criticism of the Chinese state. Together, these extraordinary discussions give a unique insight into the outstanding complexity of Ai Weiwei's thought and work, and are an essential reminder of the need for personal, political and artistic freedom.

What Makes a Great Exhibition? Paula Marincola 2007-02-16 For better or worse, museums are changing from forbidding bastions of rare art into audience-friendly institutions that often specialize in “blockbuster” exhibitions designed to draw crowds. But in the midst of this sea change, one largely unanswered question stands out: “What makes a great
exhibition?“ Some of the world’s leading curators and art historians try to answer this question here, as they examine the elements of a museum exhibition from every angle. What Makes a Great Exhibition? investigates the challenges facing American and European contemporary art in particular, exploring such issues as group exhibitions, video and craft, and the ways that architecture influences the nature of the exhibitions under its roof. The distinguished contributors address diverse topics, including Studio Museum in Harlem director Thelma Golden’s examination of ethnically-focused exhibitions; and Robert Storr, director of the 2007 Venice Biennale and formerly of the Museum of Modern Art, on the meaning of “exhibition and “exhibitionmaker.” A thought-provoking volume on the practice of curatorial work and the mission of modern museums, What Makes A Great Exhibition? will be indispensable reading for all art professionals and scholars working today.

**How to Write About Contemporary Art**

Gilda Williams 2014-10-14 An essential handbook for students and professionals on writing eloquently, accurately, and originally about contemporary art How to Write About Contemporary Art is the definitive guide to writing engagingly about the art of our time. Invaluable for students, arts professionals and other aspiring writers, the book first navigates readers through the key elements of style and content, from the aims and structure of a piece to its tone and language. Brimming with practical tips that range across the complete spectrum of art-writing, the second part of the book is organized around its specific forms, including academic essays; press releases and news articles; texts for auction and exhibition catalogues, gallery guides and wall labels; op-ed journalism and exhibition reviews; and writing for websites and blogs. In counseling the reader against common pitfalls—such as jargon and poor structure—Gilda Williams points instead to the power of close looking and research, showing how to deploy language effectively; how to develop new ideas; and how to construct compelling texts. More than 30 illustrations throughout support closely analysed case studies of the best writing, in Source Texts by 64 authors, including Claire Bishop, Thomas Crow, T.J. Demos, Okwui Enwezor, Dave Hickey, John Kelsey, Chris Kraus, Rosalind Krauss, Stuart Morgan, Hito Steyerl, and Adam Szymczyk. Supplemented by a general bibliography, advice on the use and misuse of grammar, and tips on how to construct your own contemporary art library, How to Write About Contemporary Art is the essential handbook for all those interested in communicating about the art of today.

**Thinking Contemporary Curating**

Terry E. Smith 2012 “Thinking contemporary curating” is the first publication to comprehensively explore what is distinctive about contemporary curatorial thought. In five essays, art historian, critic, and theorist Terry Smith surveys the international landscape of current discourse; explores a number of exhibitions that show contemporaneity in present, recent, and post art; describes the enormous growth world-wide of exhibitionary infrastructure and the instability that haunts it; re-examines the phenomenon of artist-curators and curator-artists; and assesses a number of key tendencies in curating - such as the reimagined museum, the expanded exhibition, historicization and recuration, infrastructural activism, and engaged spectatorship - as responses to contemporary conditions." -- book cover.

**Museum of the Future**

Cristina Bechtler 2015-02-24 Museums of contemporary art are expanding and in crisis. They attract ever-larger audiences, architects constantly redesign them, and the growing number of artists is producing more massively than ever; at the same time museum funds are dwindling in the economic crisis and an overheated art market. The question of which art is to be collected is also becoming a more openly discussed topic in a globalized art world. How do curators meet these challenges? What opinion do the artists have of their relationship to the museum? How do practitioners navigate between ideas, ideals, and realities? This publication gathers together interviews with international artists, architects, and curators of the contemporary art world, such as John Baldessari, Ute Meta Bauer, Suzanne Cotter, Ulrich Obrist, Rem Koolhaas, among others. Their different answers bring visibility to the complexity of the topic, but also to the deep pleasure and intellectual stimulation museums provide, as well as to their relevance to culture today. The book is part of the Documents series, co-published
ways-of-curating-hans-ulrich-obrist-pdf

with Les presses du réel and dedicated to critical writing. **Ways of Curating** Hans Ulrich Obrist 2016-03-15 The world's most influential contemporary-art curator explores the history and practice of his craft Hans Ulrich Obrist curated his first exhibit in his kitchen when he was twenty-three years old. Since then he has staged more than 250 shows internationally, many of them among the most influential exhibits of our age. Ways of Curating is a compendium of the insights Obrist has gained from his years of extraordinary work in the art world. It skips between centuries and continents, flitting from meetings with the artists who have inspired him (including Gerhard Richter, Louise Bourgeois, and Gilbert and George) to biographies of influential figures such as Diaghilev and Walter Hopps. It describes some of the greatest exhibitions in history, as well as some of the greatest exhibitions never realized. It traces the evolution of collections from Athanasius Kircher's seventeenth-century Wunderkammer to modern museums, and points the way for projects yet to come. Obrist has rescued the word "curate" from wine stores and playlists to remind us of the power inherent in looking at art—and at the world—in a new way.

**Thinking About Exhibitions** Bruce W. Ferguson 2005-08-11 An anthology of writings on exhibition practice from artists, critics, curators and art historians plus artist-curators. It addresses the contradictions posed by museum and gallery sited exhibitions, as well as investigating the challenge of staging art presentations, displays or performances, in settings outside of traditional museum or gallery locales.

**Hans Ulrich Obrist** Hans Ulrich Obrist 2003 Transcripts of interviews by Hans Ulrich Obrist with architects, artists, curators, film-makers, musicians, philosophers, social theorists and urbanists.

**Research Handbook on Art and Law** Jani McCutcheon 2020-01-31 Featuring international contributions from leading and emerging scholars, this innovative Research Handbook presents a panoramic view of how law sees visual art, and how visual art sees law. It resists the conventional approach to art and law as inherently dissonant – one a discipline preoccupied with rationality, certainty and objectivity; the other a creative enterprise ensconced in the imaginary and inviting multiple, unique and subjective interpretations. Blending these two distinct disciplines, this unique Research Handbook bridges the gap between art and law.

**Rethinking Curating** Beryl Graham 2010 Redefining curatorial practice for those working with new kinds of art.

**Alternative Art and Anthropology** Arnd Schneider 2017-02-23 While the importance of the relationship between anthropology and contemporary art has long been recognized, the discussion has tended to be among scholars from North America, Europe, and Australia; until now, scholarship and experiences from other regions have been largely absent from mainstream debate. Alternative Art and Anthropology: Global Encounters rectifies this by offering a ground-breaking new approach to the subject. Entirely dedicated to perspectives from Asia, Latin America, and Africa, the book advances our understanding of the connections between anthropology and contemporary art on a global scale. Across ten chapters, a range of anthropologists, artists, and curators from countries such as China, Japan, Indonesia, Bhutan, Nigeria, Chile, Ecuador, and the Philippines discuss encounters between anthropology and contemporary art from their points of view, presenting readers with new vantage points and perspectives. Arnd Schneider, a leading scholar in the field, draws together the various threads to provide readers with a clear conceptual and theoretical narrative. The first to map the relationship between anthropology and contemporary art from a global perspective, this is a key text for students and academics in areas such as anthropology, visual anthropology, anthropology of art, art history, and curatorial studies.

**Theater of Exhibitions** Jens Hoffmann 2015-09 Curator Jens Hoffman’s Theater of Exhibitions considers the plight of art after the end of art and asks whether inherited frameworks of making, theorizing and exhibiting art still apply to contemporary practice. Are exhibitions still an appropriate form of assembly and embodied ritual in our 21st-century global society? Drawing from his formation in theater and his own
curatorial work, Hoffmann reflects on the current spaces of contemporary art the gallery, the institution and the biennial. Ultimately he positions the discipline of curating in the context of a larger cultural sphere one shaped by the political, social and economic conditions and demanding new attitudes and new thinking. The book also considers the commodification of the art industry and the distribution of images in the digital age and posits the exhibition as an anthropological endeavor, with curator as agent.

Curating Now Paula Marincola 2001 In a time which one critic characterized recently as the era of the curator, it is not only relevant but absolutely necessary to thoroughly question the current state of curatorial practice, its professional values, and the assumptions implicit in them. Curating Now gathers together the thoughts of a diverse group of internationally recognized, influential curators, comments presented for the benefit and examination of their peers at a weekend-long symposium held in October 2000. Questions regarding curatorial power and authorship, as well as how external pressures and challenges shape exhibitions, were addressed by participants including Robert Storr, Senior Curator, The Museum of Modern Art, New York; Thelma Golden, Deputy Director of exhibitions, the Studio Museum in Harlem, New York; Hans-Ulrich Obrist, Curator, Musee d'Art Moderne de la Ville de Paris; and Nicholas Serota, Director, Tate Gallery, London.

Sharp Tongues, Loose Lips, Open Eyes, Ears to the Ground Hans-Ulrich Obrist 2014-04-04 With an ode by Olafur Eliasson Following Everything You Always Wanted to Know About Curating* *But Were Afraid to Ask, this second volume in the series on international curator Hans Ulrich Obrist presents a selection of his key writings from the past two decades, which elaborate on the manifold thinkers, curators, and events that influence his interdisciplinary practice of exhibition making. The collected essays form the compartments of Obrist's curatorial toolbox, along with elucidating his views on stewardship, patronage, and art itself. Influences and interlocutors cited and discussed here include, among others, Alexander Dorner, Édouard Glissant, Claude Lévi-Strauss, Jean-François Lyotard, Dominique de Menil, Josef Ortner, Cedric Price, Sir John Soane, and Harald Szeemann.

Everything You Always Wanted to Know About Curating* Hans-Ulrich Obrist 2011-04-01 Everything you ever wanted to know about Hans Ulrich Obrist but were afraid to ask has been asked by the sixteen practitioners in this book. Spanning the beginning of his "career" as a young curator in his Zurich kitchen to his time most recently as the Co-Director of Exhibitions and Programs, and Director of International Projects at the Serpentine Gallery in London, the book is a "production of reality conversations." It undertakes the impossible: pinning down this peripatetic curator, attempting to map his psychogeography so that silences may be transcribed. In a sense, it organizes a "protest against forgetting" and affirms the sagacity of an artist who told this don'tstop curator "don't go" when he "contemplated leaving the art world" for other fields—"to go beyond the fear of pooling knowledge"—in lieu of bringing other fields into the (then) hermetic art world.

The Culture of Curating and the Curating of Culture(s) Paul O'Neill 2016-09-02 How curating has changed art and how art has changed curating: an examination of the emergence contemporary curatorship. Once considered a mere caretaker for collections, the curator is now widely viewed as a globally connected auteur. Over the last twenty-five years, as international group exhibitions and biennials have become the dominant mode of presenting contemporary art to the public, curatorship has begun to be perceived as a constellation of creative activities not unlike artistic praxis. The curator has gone from being a behind-the-scenes organizer and selector to a visible, centrally important cultural producer. In The Culture of Curating and the Curating of Culture(s), Paul O'Neill examines the emergence of independent curatorship and the discourse that helped to establish it. O'Neill describes how, by the 1980s, curated group exhibitions—large-scale, temporary projects with artworks cast as illustrative fragments—came to be understood as the creative
work of curator-auteurs. The proliferation of new biennials and other
large international exhibitions in the 1990s created a cohort of high-
profile, globally mobile curators, moving from Venice to Paris to Kassel.

In the 1990s, curatorial and artistic practice converged, blurring the
distinction between artist and curator. O’Neill argues that this change in
the understanding of curatorship was shaped by a curator-centered
discourse that effectively advocated—and authorized—the new
independent curatorial practice. Drawing on the extensive curatorial
literature and his own interviews with leading curators, critics, art
historians, and artists, O’Neill traces the development of the curator-as-
artist model and the ways it has been contested. The Culture of Curating
and the Curating of Culture(s) documents the many ways in which our
perception of art has been transformed by curating and the discourses
surrounding it.

140 Artists’ Ideas for Planet Earth
Hans Ulrich Obrist 2021-06-03

Through 140 drawings, thought experiments, recipes, activist
instructions, gardening ideas, insurgences and personal revolutions,
artists who spend their lives thinking outside the box guide you to a new
worldview; where you and the planet are one. Everything here is new.
We invite you to rip out pages, to hang them up at home, to draw and
scribble, to cook, to meditate, to take the book to your nearest green
space. Featuring Olafur Eliasson, Etel Adnan, Alexis Pauline Gumbs, Jane
Fonda & Swoon, Judy Chicago, Black Quantum Futurism Collective,
Vivienne Westwood, Cauleen Smith, Marina Abramovic, Karrabing Film
Collective, and many more.

The Curator’s Handbook
Adrian George 2015-08-11

A step-by-step
guide to every aspect of putting on an art exhibition, with tips from a
range of influential curators The Curator’s Handbook is the essential
handbook for curators and curatorial students, mapping every stage of
the process of putting on an exhibition, no matter how traditional the
venue, from initial idea to final installation. An introduction explores
curatorial work from its origins in the seventeenth century onward and
outlines the various roles of the curator today. Twelve chapters then
trace the various stages of the exhibition process in clear, informative
language and using helpful diagrams and tables, from developing the
concept to writing contracts and loan requests; putting together budgets
and schedules; producing exhibition catalogues and interpretation
materials; designing gallery spaces; working with artists, lenders, and
art handlers; organizing private views; and documenting and evaluating
a show. With advice and tips from a cast of international museum
directors and curators—including Daniel Birnbaum (Moderna Museet,
Stockholm); Aric Chen (M+, Hong Kong); Elizabeth Macgregor (Museum
of Contemporary Art, Sydney); Hans Ulrich Obrist (Serpentine Gallery,
London); Gao Peng (Today Art Museum, Beijing); Jennifer Russell
(Metropolitan Museum of Art, New York); and Nicholas Serota (Tate,
London)—this volume is a crucial guide for anyone involved in, or
studying, the dynamic field of curation.

The Extreme Self
Shumon Basar 2021-06

The Extreme Self is a new kind
of graphic novel that shows how you’ve been morphing into something
else. It’s about the re-making of your interior world as the exterior world
becomes more unfamiliar and uncertain. The sudden arrival of the
pandemic pushed the world faster and further into the 21st century.
Now, life is dictated by two forces you can't see: data and the virus. Are
you really built for so much change so quickly? Basar/Coupland/Obrist's
prequel, The Age of Earthquakes: A Guide to the Extreme Present,
became an instant cult classic. It’s been described as, "a mediation on
the madness of our media," and, "an abstract representation of how we
feel about our digital world." Like that book, The Extreme Self collapses
comedy and calamity at the speed of swipe. Dazzling images are sourced
from over 70 of the world's foremost artists, photographers,
technologists and musicians, while Daly & Lyon's kinetic design elevates
the language of memes into a manifesto. Over fourteen timely chapters,
The Extreme Self tours through fame and intimacy, post-work and new
crowds, identity crisis and eternity. This is an eye-opening, provocative
portrait of what's really happening to YOUContributor's include: Michael
Stipe, Jarvis Cocker, Miranda July, Agnieszka Kurant, Amalia Ulman,
Amnesia Scanner, Ana Nicolaescu, Ania Soliman, Anna Uddenberg, Anne
Imhof, Asad Raza, Barry Doupé, Bogosi Sekhukhuni, Cao Fei, Carsten
Höller, Cécile B Evans, Chen Zhou, Christine Sun Kim, Craig Green, Dennis Kavelman, Dominique Gonzalez-Foerster, Emmanuel Iduma, Farah Al Qasimi, Fatima Al Qadiri, GCC, Goshka Macuga, Heman Chong, Ian Cheng, Isabel Lewis, Jenna Sutela, Johannes Paul Raether, John Menick, Jürgen Klauke, Koo Jeong A, Lawrence Abu Hamdan, Liam Gillick, Liam Young, Lorraine O'Grady, Lucy Raven, Lynn Hershman Leeson, Miles Gertler, Momus, Pamela Rosenkranz, Pan Daijing, Paul Mpaqi Sepuya, Peter Saville & Yoso Mouri, Philippe Parreno, Pierre Huyghe, Precious Okayomon, Rachel Rose, Raja’a Khalid, Samuel Fosso, Sara Cwynar, Satoshi Fujiwara, Simon Denny, Sissel Tolaas, Sophia Al-Maria, Stéphane Saadé, Stephanie Comilang, Suzanne Treister, Tabita Rezaire, Thomas Dozol, Thomas Hirschhorn, Trevor Paglen, Urs Lüthi, Victoria Sin, Wang Haiyang, Yaeji, Yazen Khalili, Yu Honglei, Yuri Pattison.

The Age of Earthquakes Douglas Coupland 2015-03-24 A highly provocative, mindbending, beautifully designed, and visionary look at the landscape of our rapidly evolving digital era. 50 years after Marshall McLuhan's ground breaking book on the influence of technology on culture in The Medium is the Massage, Basar, Coupland and Obrist extend the analysis to today, touring the world that's redefined by the Internet, decoding and explaining what they call the 'extreme present'. THE AGE OF EARTHQUAKES is a quick-fire paperback, harnessing the images, language and perceptions of our unfurling digital lives. The authors offer five characteristics of the Extreme Present (see below); invent a glossary of new words to describe how we are truly feeling today; and ‘mindsource’ images and illustrations from over 30 contemporary artists. Wayne Daly's striking graphic design imports the surreal, juxtaposed, mashed mannerisms of screen to page. It's like a culturally prescient, all-knowing email to the reader: possibly the best email they will ever read. Welcome to THE AGE OF EARTHQUAKES, a paper portrait of Now, where the Internet hasn’t just changed the structure of our brains these past few years, it’s also changing the structure of the planet. This is a new history of the world that fits perfectly in your back pocket. 30+ artists contributions: With contributions from Farah Al Qasimi, Ed Atkins, Alessandro Bavo, Gabriele Basilico, Josh Bitelli, James Bridle, Cao Fei, Alex Mackin Dolan, Thomas Dozol, Constant Dullaart, Cecile B Evans, Rami Farook, Hans-Peter Feldmann, GCC, K-Hole, Liam Gillick, Dominique Gonzalez-Foerster, Eloise Hawser, Camille Henrot, Hu Fang, K-Hole, Koo Jeong-A, Katja Novitskova, Lara Ogel, Trevor Paglen, Yuri Patterson, Jon Rafman, Bunny Rogers, Bogosi Sekhukhuni, Taryn Simon, Hito Steyerl, Michael Stipe, Rosemarie Trockel, Amalia Ulman, David Weir, Trevor Yeung. Curating Subjects Søren Andreasen 2007 Edited by Paul O'Neill. Introduction by Paul O'Neill, Annie Fletcher. A Brief History of Curating Hans Ulrich Obrist 2008 Author Hans Ulrich Obrist presents a collection of interviews which gives an overview of the development of the curatorial field, from early independent curators in the 1960s and 1970s to the institutional programs developed in Europe and the United States. Curationism David Balzer 2014-10-14 Now that we ‘curate’ even lunch, what happens to the role of the connoisseur in contemporary culture? Hans Ulrich Obrist Hear Us Bill Burns 2015 In her Foreword to the publication, Dannys Montes de Oca Moreda recognizes that the after-effect of Burns' work is deeply disillusioning, breaking up and foreclosing the harmonious unity of identity, micro and macrocosmic alike. Curator and art historian Dan Adler draws attention to the intrinsic satire informing Burns' work: a fondness for revering the meaningless while casting doubt on the venerable. Lastly, art critic Jennifer Allen uncovers some of the forces at work within Burns' narrativisation of his personal life and reflection on his role as an artist, asserting that the act of forgetting is structural to Burns' overall narrative composition. Hans-Ulrich Obrist Hear Us also includes a first-person narrative by Burns, telling the story of his life through episodes that, although seemingly incongruous, have played a formative role in the development of the artist's career. This history, like memory, is less contiguous than spontaneous, more preoccupied with prophecies and mood swings than the sterileness of factuality. The New Curator Natasha Hoare 2016-04-19 This book presents a
snapshot of the most interesting curatorial practices in the art world today. There is an emphasis on the "now": the introduction sketches in the development of curatorial practices since the 1980s but the shows under scrutiny in the following 25 case studies have all taken place in the last few years. The selected exhibitions – chosen by an expert panel of curators – run the global gamut, from Europe and the US through Africa and the Middle East to China, and illustrate the particular challenges for curators working in both the commercial and public sectors. Large-scale shows and pop-up exhibits, permanent-collection rehangs and art fairs all have a place here. Each highly illustrated case study is structured around an interview with the curator responsible for the show. The text both tells the story of the show’s making and fills in background information about the curator’s work, resulting in an accessible guide to contemporary curating.

Cities on the Move Hanru Hou 1997 In today's world, the Asian megapolis is a reality that is reconfiguring both East and West, old world and new, and is as much a cultural phenomena as a demographic or architectural one. It is currently predicted that in the year 2000 there will be 15 cities in Asia with more than 15 million people each, and that more than 50 million will be living in the Tokyo-Osaka corridor. Cities on the Move is the first publication to confront this rapidly changing social, urban, and suburban landscape primarily from the point of view of those Asian artists, architects, and intellectuals who are currently already part of this emerging world. The result is a massive, kaleidoscopic volume which presents a multitude and variety of projects, plans, ideas, artworks, and observations which are not easily summarized. Like a documenta of the East, this book attempts nothing less than an expansive, inclusive forum and interchange -- an avant-garde symposium -- for those figures whose work by its very nature requires the contemplation of urban Asia.

Lives of the Artists, Lives of the Architects Hans Ulrich Obrist 2015-05-07 A unique opportunity to learn about the lives and creativity of the world’s leading artists Hans Ulrich Obrist has been conducting ongoing conversations with the world’s greatest living artists since he began in Switzerland, aged 19, with Fischli and Weiss. Here he chooses nineteen of the greatest figures and presents their conversations, offering the reader intimacy with the artists and insight into their creative processes. Inspired by the great Vasari, Lives of the Artists explores the meaning of art and artists today, their varying approaches to creating, and a sense of how their thinking evolves over time. Including David Hockney, Gilbert and George, Gerhard Richter, Michelangelo Pistoletto, Marina Abramovic, Louise Bourgeois, Rem Koolhaas, Jeff Koons and Oscar Niemayer, this is a wonderful and unique book for those interested in modern art. Hans Ulrich Obrist is a curator and writer. Since 2006 he has been co-director of the Serpentine Gallery, London. He is the author, with Ai Wei Wei, of Ai Wei Wei Speaks.

Do It (australia) Rafael Bonachela 2021-02 do it (australia) is a continuation of curator Hans Ulrich Obrist’s initiative do it, the longest-running artist-led project in the world. During a time of international lockdowns precipitated by COVID-19, Kaldor Public Art Projects commissioned 18 Australian artists to write simple instructions for audiences to follow at home. Each instruction can be used to generate an artwork, whether an object, a performance, or something else entirely. The do it (australia) publication is a do-it-yourself "instruction manual" containing all commissioned instructions alongside essays and artist interviews.

A Brief History of New Music Hans Ulrich Obrist 2014-01-02 Following the success of A Brief History of Curating this publication gathers together interviews with pioneering musicians of the 1950s to the 1980s. The book brings together avant-garde composers such as Elliot Carter, Pierre Boulez, and Karlheinz Stockhausen; originators of electro-acoustic music such as François Bayle, Pauline Oliveros, Iannis Xenakis, and Peter Zinovieff; Minimalist and Fluxus-inspired artists such as Tony Conrad, Henry Flynt, Phil Niblock, Yoko Ono, Steve Reich, and Terry Riley; as well figures such as Brian Eno, Kraftwerk, Arto Lindsay, and Gaetano Veloso. Their contributions map the evolution of the musical field, from early experiments in concrete and abstract music, to the electronic development and the hybridisation between Pop and avant-
This book is part of the Documents series, co-published with Les presses du réel and dedicated to critical writings.

**Curatorial Intervention** Brett M. Levine 2021-05-18 This book covers the history of intervention theory, initial research including interviews with thirty professional artists, curators, and administrators, working in Australia, New Zealand, and the United States with narratives that reflected both the prevalence of, and the inherent opacity within, curatorial intervention.

**Show Time** Jens Hoffmann 2014 "This book explores the recent history of exhibition-making, looking at the radical shifts that have taken place in the practice of curating contemporary art over the last 20 years. Through its most innovative shows, renowned curator Jens Hoffmann selects the 50 key exhibitions that have most significantly shaped the practice of both artists and curators. Each exhibition reviewed here has triggered profound changes in curatorial practice, and reanimated the potential of contemporary art. An international roster of curators, and exhibition venues that span the globe, from the USA, Mexico, Brazil and South Africa to France, Germany, the Netherlands, Turkey and Spain. Nine themed sections, including: "New Lands" (on shows such as Magiciens de la Terre, The Short Century and After the Wall); "Biennial Years" (which documents influential biennials such as the Documentas [10, 11, 13] and the Berlin and São Paulo Biennials); "New Forms" (including experiments in exhibition-making such as Do It and NowHere); "Others Everywhere" (on 'identity politics' shows such as In a Different Light, Phantom Sightings and the 1993 Whitney Biennial); "Tomorrow’s Talents Today" (on influential group exhibitions of emerging artists such as Helter Skelter and Sensation); and "History" (on historical surveys such as Inside the Visible, Global Conceptualism and WACK!). A bold proposition for the future of exhibition culture as well as a means of making the recent past accessible, for any student of curating or museum studies, for professional curators and for all those interested in one of today’s most dynamic forms of cultural production"--Provided by publisher.

**89plus: Curating the Future** Simon Castets 2016-04-19 A fast-paced introduction to the designers, artists, and creatives shaping tomorrow’s world. Curators Simon Castets and Hans Ulrich Obrist join forces to ask an important question: How will the world be different when its most influential creatives are born into a universally accessible Internet This international project tracks the changing modes of production, concerns, aspirations, and projects of 100 protagonists born in or after 1989. Illustrated profiles include artists, writers, architects, filmmakers,
musicians, designers, scientists and technologists, and many who elide two or three genres, as they were once known. 89plus: Curating the Future is essential reading for all who would understand the creative force of a generation whose voices are only starting to be heard, yet which accounts for almost half of the world’s population.

**On Curating** Carolee Thea 2009 Edited by Thomas Micchelli. Foreword by Hans Ulrich Obrist.

**Harald Szeemann** Glenn Phillips 2018-04-10 Widely regarded as the most influential curator of the second half of the twentieth century, Harald Szeemann (1933–2005) is associated with some of the most important artistic developments of the postwar era. A passionate advocate for avant-garde movements like Conceptualism and Postminimalism, he collaborated with artists such as Joseph Beuys, Bruce Nauman, Richard Serra, and Cy Twombly, developing new ways of presenting art that reflected his sweeping vision of contemporary culture. Szeemann once stated that his goal as an exhibition maker was to create a “Museum of Obsessions.” This richly illustrated volume is a virtual collection catalogue for that imaginary institution, tracing the evolution of his curatorial method through letters, drawings, personal datebooks, installation plans, artists’ books, posters, photographs, and handwritten notes. This book documents all phases of Szeemann’s career, from his early stint as director of the Kunsthalle Bern, where he organized the seminal Live in Your Head: When Attitudes Become Form (1969); to documenta 5 (1972) and the intensely personal exhibition he staged in his own apart-ment using the belongings of his hairdresser grandfather (1974); to his reinvention as a freelance curator who realized projects on wide-ranging themes until his death in 2005. The book contains essays exploring Szeemann’s curatorial approach as well as interviews with collaborators. Its more than 350 illustrations include previously unpublished installation photographs and documents as well as archival materials. This volume is published to accompany an exhibition on view at the Getty Research Institute at the Getty Center February 6 to May 6, 2018 (a satellite show will be at the Institute of Contemporary Art in Los Angeles February 4 to April 22, 2018); at the Kunsthalle Bern in Bern, Switzerland, June to September 2018; at the Kunsthalle Düsseldorf in Düsseldorf, Germany October 2018 to January 2019; and at the Castello di Rivoli Museo d’Arte Contemporanea Rivoli in Turin, Italy, February to May 2019.

**Cdth_french-Inclusive** FRENCH 2021-09-30 This book introduces the emerging practice of inclusive curatorship and offer readers practical guidance in how to put into this idea into action.

**Contemporary Curating, Artistic Reference and Public Reception** Stéphanie Bertrand 2021-08-01 Contemporary Curating, Artistic Reference and Public Reception undertakes a unique critical survey and analysis of prevailing group exhibition-making practices in Europe, the UK and North America. Drawing on curatorial literature and two in-depth case studies of group exhibitions, Bertrand advocates for a mode of curatorial practice that secures the content of artworks, in contrast to prevailing open-ended, indeterminate approaches. Proposing a third exhibition type beyond the current binary exhibition ontology that opposes art historical narratives to curatorial installations or Gesamtkunstwerk, the book directly tackles the enduring critique of curating as a mediating activity that produces sameness in group-exhibition contexts by establishing artistic equivalences. The book relies on the principles of analytical philosophy to assess how different exhibition-making approaches fix reference and determine artistic reception, reintroducing a standard to evaluate exhibitions beyond personal taste and thematic coherence. Bertrand ultimately proposes an alternative conception of practice that affirms the renewed relevance of the institutional group show in the present context. Contemporary Curating, Artistic Reference and Public Reception will be of interest to academics, researchers and students working in museum and curatorial studies, visual cultures, art theory and art history programmes. Art theorists and critics, as well as curators of contemporary art with a research-based practice, should also find much to interest them within the pages of the book.